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The ART NEWS

ESTABLISHED 1902

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NEW YORK, JUNE 2, 1934

NO. 35 WEEKLY



THE HONORABLE ANN SEMPILL
MRS. AUSTIN OF KILSPINDIE

"MRS. AUSTIN OF KILSPINDIE"

SIR HENRY RAEBURN

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The ART NEWS

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S. W. Frankel, Publisher

NEW YORK, JUNE 2, 1934

Complete Room By Duncan Phyfe At City Museum

Fine Pieces by Noted Craftsman
Furnish 1800 Drawing Room
Given to New York Museum
in Memory of H. H. Benkard

By JANET ROSENWALD

It is not often that those who live in an era dedicated primarily to speed are given the opportunity to glimpse the quiet dignity and simple charm of the early XIXth century, without the aid of the printed page or the fabricated world of the theater. Such a retrospective tour back to the days of early New York can now be made through the medium of the Duncan Phyfe room recently installed at the Museum of the City New York. The room is a memorial of the most satisfying nature to Harry Horton Benkard. Through the generosity of Mrs. Benkard, who contributed the contents of the room and of Mr. and Mrs. Francis Crowninshield, who presented and installed the woodwork, one is enabled to visit a typical drawing room of an elegant New York home of the 1800's and to taste the actual flavor of such residences.

With the exception of the game table fashioned by Charles Honore Lannuier, every piece of furniture is attributed to Duncan Phyfe and exemplifies some phase of the craftsman's distinctive style. Upon entering the room by a door near one end of a long wall, one is faced by a wall broken near either end by deep windows, beautifully hung with taffeta curtains and overdrapes. Framed by each window is a small side chair with backs of crossed rods with reeding, while between the windows stands a gracefully curved side table. A portrait of Henry Post, Jr., painted by Rembrandt Peale, hangs above the table. A fireplace of generous proportions is centered in the wall at the left. At one side stands a stately winged chair, while the space near the door is filled by a typical Duncan Phyfe work table, which lends a note of homely comfort to the room. Above the fireplace mantelpiece, on which rests a perfectly balanced assortment of candle sticks and small bowls, hangs a painting on glass.

The opposite wall, divided in the center by a doorway, presents two beautifully curved side tables, each bearing two tall candlesticks and a Chinese Lowestoft bowl on a teak wood stand, one of which was originally in the possession of Duncan Phyfe. Each table is surmounted by a convex girandole mirror which reflects the length of the room in delightful miniature. A typical Duncan Phyfe sofa occupies the fourth side of the room and over it hangs a landscape of Sandy Hook, done by Thomas Birch. The intricately fashioned Lannuier table, opened for a backgammon game, stands in the center of the room with two small side chairs at either side placed at an inviting angle.

The color scheme of the whole is

(Continued on page 5)



"MADAME MARIE ELISABETH LOUISE"

By VIGEE-LEBRUN

This portrait of the Princesse de Lichtenstein is loaned by the John Levy Galleries to the comprehensive exhibition of French Painting to open shortly at the California Palace of the Legion of Honor, San Francisco.

PRADO ACQUIRES NOTABLE GOYAS

MADRID.—Several noteworthy additions have been made to the Prado, among them three unusual Goyas, a fine Paret, and a fragment by Tiepolo, we learn from the Madrid correspondent of *The New York Times*.

The Goyas are the circular Allegories, distemper-painted, representing Agricultura, Industria, and Comercio, executed in the Palace of Godoy, Prince of the Peace. There was a fourth, La Ciencia, but it was so damaged during the restoration at the end of last century that it is no longer considered representative of Goya's brush. The other three, happily, have at least lost none of their charm in the restorer's hands.

They have been hung in the Goya room, high enough to give full effect to their admirable decorative value. As rare examples of an interesting aspect of Goya's varied talent they find a useful place in a gallery unrivalled for the facility it offers for the study not only of masterpieces but of complete collections of the works of the masters. The wonderful light effects, the ease and sureness of touch in the drawing, the soft coloring, enhanced by the medium, now come for the first time under the

Century of Progress Fine Art Exhibition Now Open to Public

CHICAGO.—The Century of Progress Exhibition, laying special emphasis on American art, opened this week at the Art Institute. Inasmuch as attendance at the Fair has already exceeded that for the same period last year, it is anticipated that the Art Institute will be thronged to capacity throughout the duration of the show.

A comprehensive Survey of the Fine Arts Exhibition appeared in the May 5 issue of *THE ART NEWS*.

eyes of the general public. Of course, they were well known to critics and to the Minister's visitors.

The Paret (purchased in Berlin and coming from Russia) is a small painting on wood, almost miniaturesque in quality. It represents Carlos III. at table in the presence of courtiers and his favourite hunting dogs.

MUSEUM OPENED IN OLD CORINTH

ATHENS.—The Corinth Museum of the American School of Classic Studies at Athens, Greece, was opened formally in Old Corinth on May 5, according to *The New York Times*.

The museum was a gift from Mrs. William H. Moore to the school and through the school to the Government of Greece.

It was designed by W. Stuart Thompson, New York architect, in the style of the late medieval Byzantine monasteries which dot the islands of the Aegean. It is constructed of reinforced concrete, is earthquake-proof, and, with its equipment, which was furnished by Edward S. Harkness of New York, stands as the most durable and efficiently equipped of the many museums in Greece.

The museum is located on a low plateau west of the ruins of the Temple of Apollo.

The building and financing of the museum has been directed by Professor Edward Capps as chairman of the managing committee of the school. Other Princeton members of this body, which directs all the educational work of the school, are Professors Shear, Stillwell and G. W. Elderkin.

The Cooper Union Has Annual Show Of Students' Work

Private Collectors Contribute
a Group of Modern Paintings
by French and Americans
to Museum Loan Exhibition

By LAURIE EGLINGTON

On the last evening of the exhibition of students' work at Cooper Union hundreds of visitors crowded the sixth floor galleries and overflowed into the Museum, where a number of private collectors had contributed some of their modern paintings to the enjoyment of the occasion. James W. Barney, Stephen C. Clark, Mrs. Charles H. Russell, Mrs. Schuyler Schieffelin and Miss Edith Wetmore all loaned outstanding canvases of the XIXth and XXth centuries, both French and American, to this valuable show, which has given opportunities of enjoyment rarely accorded to this section of the city. It is greatly to be hoped that this important feature of the year's exercises will become an annual affair.

It would be hard to say what principle of selection guided the organizers of the loan exhibition, leading artists of both France and America being represented or omitted without any more reason than may be found, perhaps, in the ready accessibility of the works chosen. Nevertheless the show presents a valuable opportunity for our American patriots to compare works by contemporary French and American artists—and to reach their own conclusions.

To do justice, first to the American school, perhaps the most interesting canvas was the Winslow Homer, which makes one regret that he ever abandoned his early poetic feeling, here seen at its finest, for the more literal vision of his finished style. Both the Arthur B. Davies and the Prendergast belonged to the later periods of these artists, the first being one of his vague "Fore-shadowings," and the latter, entitled "In the Park," a characteristic example of his pattern weaving. A portrait by Eakins and an Elshemius oil complete the showing, in which the most conspicuous lack is that of a Ryder, which would have added considerable weight in favor of the Americans.

The honors of the exhibition were carried off by the Utrillo, "Montmartre," which has never been shown in New York previously, and in itself was well worth the visit to Eighth Street. Here, the rich blacks of the windows and doorways had the depth and strange brilliance of children's eyes, while the whole painting is an admirable example of the power of a purely abstract rendering of what appears to be a realistic scene. "The Luncheon," by Bonnard, came a close second, arresting the attention of all comers by the intensity of the red in the girl's dress, and the amazing command of organization. Among the earlier works, Renoir's "Child Sketching" holds an assured place, while a flower still life by Van Gogh reveals his early adherence to the Dutch masters of this genre. A still life of de Segonzac, if somewhat loosely

(Continued on Page 4)

NEWARK SHOWS CHINESE PRINTS

NEWARK.—A loan exhibition of some two hundred Chinese color woodblock prints has been opened at the Newark Museum, where it will remain up until the 24th of June. The collection has been lent by Mr. Sogo Matsumoto, of Tokyo, and includes related material in the form of early Japanese temple prints, Chinese prints in the manner of stone rubbings, and a Buddhist Sutra of the XIIIth century.

Chinese woodblock prints are little known in this country. While Japanese prints have long been popular here and are represented in many American museums, the Chinese prints in this country are few in number and scattered in not more than half a dozen museums. Nor has the subject been greatly explored by students of Chinese art, and information in the field is fragmentary. Nevertheless, it is established that Chinese prints antedate Japanese prints, and that knowledge of the processes of woodblock printing was brought from the older country to Japan by Buddhist priests.

The most striking feature of the exhibit at the Museum are a group of extremely beautiful color prints from two manuals of painting, and calligraphy published in China in the XVIIth century, examples of the earliest color woodblock prints known. There are shown forty-seven prints from the 1682 edition Manual of the Studio of the Ten Bamboos, and sixty-two prints from the 1702 edition of the Manual of the Studio of the Mustard Seed Garden. These prints consist chiefly of flower or bird and flower arrangements, and were intended as exercises to be studied as part of the training of an artist. The delicate graduations of greens, yellows, and greys in these prints are an amazing technical achievement, not surpassed in modern lithography. While the subjects have been taken from paintings of the masters of the Ming and earlier dynasties, the prints, nevertheless, reveal a knowledge of the limitations of the wood block as a pictorial medium. In the best of them there is a purity of composition that strongly appeals to the modern taste. Although the Chinese printmakers remain under the dominance of the painters, never achieving either the independence or the popularity of the Japanese printmakers of the Ukiyoe school, within their sphere they have created perfectly.

The XIII century Sutra, printed in black and white, is of interest because it indicates the origin of wood block printing in the texts and images of the Buddhist priests and missionaries. A large New Years greeting of the XVIIIth century, and several Soo Chow prints, depicting popular scenes suggest the other types of Chinese prints.

A group of Japanese temple prints of the XVIIth to the XIXth centuries are included as representative of the connecting link between the printmakers of the two countries. In general, these prints were issued as mementoes for the representations of the various Buddhist deities, and they are chiefly in black and white. Less free and vigorous than the more popular Ukiyoe, they have a directness and grace of representation worthy of wider attention than is customarily given them.

The prints in the exhibit are largely from Mr. Matsumoto's collection, supplemented by a few from the Museum's own collection. Mr. Matsumoto has spent the past few years traveling in China and in Japan assembling this material, which is being shown for the first time in this country at Newark. The Museum is open to the public from noon until five o'clock daily except on Mondays, and on Sundays from two until six p. m.—R. N.

AWARDS GIVEN BY ARTS CLUB

More than one hundred members were represented by one to three exhibits each in the annual exhibition of small paintings and sculpture by members of the National Art Club. The usual three Club prizes have been awarded this year to Irving Wiles for "The Back Door," to Harriet Blackstone for "Baby With Bowl" and to Ernest Lawson for "Peggy's Cove."

Oscar Fehrer, chairman of the exhibition, explained that the prizes, which carry with them money awards, were more honorary than lucrative this year because the funds available for the purpose permitted the giving of \$25 only to each prize winner.



"THE DOGE GIOVANNI MOCEINGO" By GENTILE BELLINI
Loaned by the Howard Young Galleries to the Art Institute of Chicago's Century of Progress exhibition.

Cooper Union Closes Season With Student and Loan Show

(Continued from page 3)

organized, succeeds in depicting carrots in such a feeling manner as to convince even a Britisher of their being edible.

The demands of the students' exhibition make it impossible to do more than mention the remaining artists represented, among them being Millet, Degas, Monet, Redon, Forain, Picasso, Modigliani, Chirico, Rouault, Matisse, Derain, Leger, Vlaminck, Braque, Tchelitchev, Dufy and Beaudin.

Coming to the sixth floor, where many of the students were surveying anew their own best work, one was immediately struck by the spirit of sincerity and earnestness that seemed to dominate the place. There was little of the "pseudo" so often prevalent among art workers—an element excluded by the regime of hard work demanded by the school. The arrangement of the exhibition itself and the identifying of prize-winners proved to be somewhat confusing, owing to a curious distinction between painting

and what is termed "Drawing and Composition." The latter would seem to be somehow identified with subject interest, while "painting" would seem to connote, in the minds of the principals, figure study and its peculiar problems, completely isolated from the larger issues which alone give it meaning. This division obscures a fundamental truth in art, namely that the first stroke of pencil or brush on paper or canvas breaks the ground of composition—that is, it makes necessary an organization of space.

In the field of the decorative design, under the direction of Carol Harrison, one is immediately conscious that this essential principle has been grasped and forms the basic conception of the student's training. He is first taught to control a given area of paper, with the result that a most interesting series of compositions illustrate how curved and straight lines, dots and dashes and sheer blank space may be organized so as to effect a perfect balance. In the best of these on view, a fine feeling for

rhythmic movement is revealed, reminiscent of the abstract beauty of a page of Eastern calligraphy.

Mrs. Harrison's whole method of teaching, as indicated by the various stages of work illustrated, in the exhibition, as well as the finished product, has much to recommend it. After the exercises in spatial organization, practice in various elements of design follows—often conventionalized animals, fruits, or flowers. These are later woven into a rhythmic design, first in monochrome, and only later in color. The final step is that of continuous pattern. Free expression in combining splashes of color is another phase of this work, all contributing to an unusual command of the essential elements in creative design, gained step by step in such a way as to be most firmly grasped by the student. It is not surprising to find that two of her pupils, Gladys Messerberg and Helen Johansson, should receive medals for beautiful printed fabrics which they designed and executed in class. Many other students created delightful printed designs on fabrics, as well as rugs made out of stockings, etc.

In the day art school, Libby Siegel won a silver medal for what is termed "pictorial design," while Elizabeth M. Smith gained a similar honor for her work in sculpture. John Steuart Curry's pupils executed careful figure studies, which, however, smacked too much of academic tone painting to appeal to this reviewer. One of these studies, nevertheless, executed by Estelle Novick, was awarded a silver medal by the jury. Bronze medals were given in the field of pictorial design to both Bertha Blattel and Diana Axelrod.

A night class under the guidance of Anatol Shulkin made several studies for murals, in which subject interest seemed to predominate. The judges chose the design of Grace Kadison for an award of \$5 cash. The majority of the awards in the night school went to pupils of Wallace Harrison, whose work as a whole showed an amazing understanding and command of pictorial problems and a truly creative approach. The three men singled out for prizes were David Rosen and Peter Ostuni in the second year class, and Jacob Goldstein in the third year. Of these, David Rosen has the strongest creative talent, and an unusual feeling for emotional color, which may well carry him far. Jacob Goldstein, on the other hand, strikes a less sure, but none the less

sensitive note, while Peter Ostuni shows a keen desire to conquer problems of plastic organization, out of which a more purely personal style may yet emerge. The work of this class shows an understanding of pictorial problems to a degree that is rare in the average run of exhibitions by contemporary Americans.

On the whole, distinct progress in the work of the school is remarked, for which great credit is due to the Director, Austin Purves. One cannot, however, view the work of some thousand art students without realizing the great responsibility which rests on the instructors. Ideally, each should be equipped, not only to train their students, but, after, let us say, a year of study, to gauge their talents in relation to their declared aim. Only a very few of these pupils can possibly be capable of creative effort in the professional field, the majority being necessarily limited, some to art expression for personal pleasure; others to work in the illustrating or advertising field. It should be conceived as the duty of a school to advise each student as to the extent and nature of his ability, as is done in Japan at the end of the first year, when those unsuited to creative work are weeded out. The way in which in this country we encourage small talent to make a futile attack on a problem too vast for it is pitiful, and is only to be excused on the grounds of the often equally inadequate state of judgment on matters of art.

STUDENT AWARDS ARE ANNOUNCED

Four scholarships granting a year's study in the Paris Ateliers of the New York School of Fine & Applied Arts (Parsons) were recently announced by the school. The Mr. William K. Vanderbilt Scholarship was awarded to William Anton Lang in the Department of Graphic Advertising and Illustration. The Mrs. Stuart McMillen Scholarship was awarded to Miss Peggy Pritchett in the Department of Interior Architecture and Decoration. Miss Janet Kegg in the Department of Costume Design and Illustration and Mr. Charles Ardovino, a student in the Teachers Training Department, each were awarded a Frank Alvah Parsons Memorial Scholarship, the latter scholarships being established in the memory of the founder of the school.

The awards were made on the basis of creative ability, endeavor, excellent workmanship and school spirit. While abroad the students will have the opportunity of joining the Italian Research Class which goes into Italy during the summer.

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FRENCH DRAWINGS SHOWN AT FOGG

CAMBRIDGE. — French drawings and prints of the present century are shown this month in a widely gathered loan exhibition at the Fogg Museum, completing a half year's survey of this branch of French art. But while wholly modern, it is not aggressively so. Apparently the selection has been made to emphasize not the artists' extreme experiments but their earlier phases, to show interest of line with delicacy of taste. Yet there are striking experiments in advanced modes—drawings for rhythm of line, for contour regardless of mass, and for distortion of anatomy and perspective. Though set among galleries of paintings ranging from the XVIIIth century to the primitives of Italy and Spain, these drawings, being so different in medium and scale, present no serious incongruity with their surroundings, and thus the adventure has been successfully carried off.

Matisse is represented as the conservative draftsman by two studies of women—more austere versions of Renoir—lent by Mr. John Nicholas Brown; as the portraitist and the pioneer in calligraphic line by consummate studies for the famous "Hat With Plumes" owned by two recent graduates, Mr. John S. Newberry, Jr., and Mr. Henry McIlhenny, and again, as the decorative painter, in a sketch that presages clearly his patterned backgrounds.

The same aspect of the exhibition appears also in the way in which Picasso is shown. From his early years of sentiment comes the large gouache painting of a boy, lent by Mr. Edward Warburg, and an exquisitely tender Mother and Child. His idyls, classic nudes of pagan detachment, are pen drawings of purest line. They are lent by Miss Etta Cone and another large contributor to the exhibition who prefers to remain anonymous. The artist's abstractions may be studied in several small water color panels, of severest possible design and color. After three such contrasts there remains still another, one of his ponderous but simple nudes, again lent by Miss Cone. Thus, although on a small scale, the astonishing range of his artistic development may be surveyed.

Modigliani, on the other hand, appears in one manner and a single mood. Several portraits and studies, lent by Mr. Brown and Mrs. Shaw McKean, give a lasting impression of his extreme sensitiveness in line.

Among other collectors who have made this showing remarkable, Mr. W. G. Russell Allen has contributed pencil heads by Laurencin, a group of gouache decorations by Severini, and chromo lithographs by several masters, each of peculiar interest—the dreamy Maurice Denis, Vuillard of the

The Publications Of British Museums Now on Exhibition

The exhibition of publications of the national museums and galleries and other institutions of Great Britain, which will be on view until June 15 at the Metropolitan, affords an unusual opportunity to museums and libraries and all interested in research to study various methods of presenting information concerning museum collections and related subjects. The following summary of the contents of the display is reprinted from the May issue of the Bulletin:

"Not even in Great Britain has a representative group of publications of this nature been assembled, and the facilities for comparison afforded are of inestimable value. The different types of publications—handbook, guide, and more or less exhaustive catalogue, as well as the scholarly monograph and facsimile—are well represented among the books issued by museums, and the works of the various other institutions call attention to documents, such as the State Papers of the Public Record Office, of the greatest convenience in research.

"Among the facsimiles of special interest are sheets from such manuscripts as the Codex Sinaiticus and the Domesday Book; Washington's Map of the Ohio in 1753; and a hitherto unpublished letter known as the 'Olive Branch' Petition. This is an appeal to George III signed by John Hancock and forty-eight others, and represents the final effort of the moderate group to avert the Revolution.

"The great series of postcards by which the British Museum and other galleries extend the sphere of their visual influence are adequately represented, as well as the various types of larger reproductions, including color and monochrome prints and photographs. Maps issued by the Geological and Ordnance Surveys present material of interest to museums of both science and art, and the exhibition is brought up to date by a selection of posters issued by the Empire Marketing Board.

"The collection, assembled by the Stationery Office (the Government Printing Office), is lent by the British Government through the British Library of Information."

Japanese manner, and the amusing Vertes. The Rhode Island School of Design has sent a large and important landscape by de Segonzac; Jacques Seligman, and Co. have contributed a cubist panel and a fine self-portrait by Roger de la Fresnaye, and Pierre Matisse has greatly helped with two bright water colors by Dufy, "Epsom" and "Houses of Parliament," the gaiety and wit of the show.—R. G.

PHYFE FURNITURE IN CITY MUSEUM

(Continued from page 3)

subdued without being sombre, faint but not faded. The walls are tinted a delicate salmon, which is repeated in the long, full taffeta underhangings at the window. The heavier green overdrapes harmonize with the furniture, upholstered in striped damask of two shades of soft green, while the faded green background of the Aubusson rug which covers almost the entire floor blends with the scheme of the whole. A lighter shade of green than that of drapes or upholstery is found in the background for the graceful white plaster decoration over the fireplace and doors and, also colors the small door panels. Chalk white wood trim completes the simple ornamental elements of the room, while the sparkling crystal chandelier with pendants of Irish glass and the candle wall lights with crystal prism ornaments add a note of lightness and cheer. It is interesting to note that the actual woodwork of the room comes from an old house built about 1800 in Greenwich Street.

The pictures, which are of the period, add their bit of color to the general effect. But they also give rise to the reflection that a New York drawing room of 1800 was no more likely to hang pictures by contemporaries than is the average drawing room of today. One suspects that family portraits graced the walls, lending a touch of ancestral dignity. On the other hand, if such is the case, justification may be found for the substitution of paintings of the period in that they are an intensification of the spirit of the time through the medium of an art expression.

The precise symmetry of such a room, which might well create an air of formality and stiffness, nevertheless succeeds in conveying a sense of restfulness and ease. One feels the room will serve as the scene of the quiet pursuits of an evening at home as well as a place for a social gathering. It has an atmosphere of well ordered comfort, where peaceful relaxation and aristocratic propriety go hand in hand,—a room which is at the same time cordial in its invitation yet severe in its expectation of conformity.

KNOEDLER



ON EXHIBITION

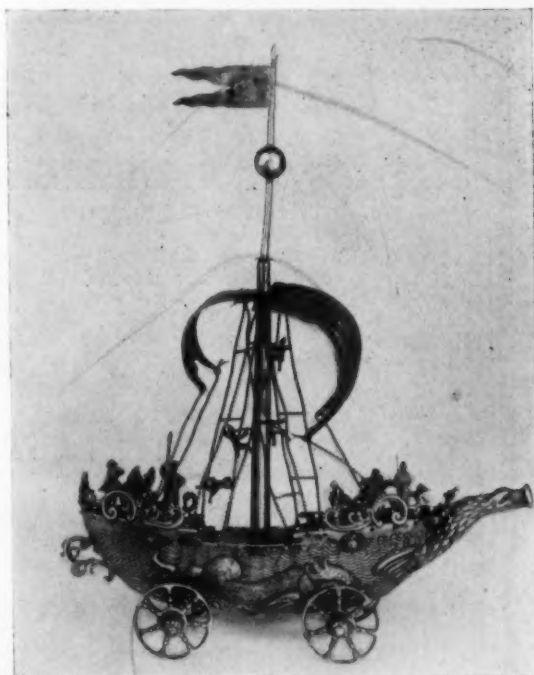
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OUTDOOR ART MART

By MARY MORSELL

There are realists at the Outdoor Art Mart who know that "L'Art pour l'Art" is all right in theory, but a little difficult in practice, despite the oncoming Renaissance of American art. The gentleman who specializes in dog portraits with appliques of real fur does the most flourishing business and wears the best cut suit. But he is tolerated by the cubists and abstractionists, by the painters of landscapes and still lifes, who sit patiently on their camp stools and grocery boxes, basking in the late afternoon sun and patiently waiting for recognition of uncompromising talent. One can buy almost anything at the Outdoor Art Mart, which straggles all over the side streets around Washington Square and even trickles into Washington Mews. The Judson Memorial has lent its gray walls to the artists and the neat iron fence screening off the row of apartments sheltering Simeon Strunsky and Barney Gallant has gladly sacrificed its dignity for the occasion.

There are no smocks and no berets or other insignia of the *Vie de Boheme*, but a great many neatly lettered placards. One man announces that his etchings are to be found in the collections of four of our leading museums. Next door his neighbor proclaims: "My Racket is to Paint the World of Imagination that Makes Things! What's



"MARY AND
ELIZABETH
ROYALL"

By JOSEPH
BLACKBURN

Lent by the Boston Museum of Fine Arts to the Century of Progress exhibition at the Art Institute of Chicago.

Your's." From amidst this exhibit one stops to study a work called "The Christ Cognizance." Then, a very thin man with eyes full of thwarted mysticism steps up and explains politely that his paintings are a manifestation of the sub-conscious mind. We thank him, and move on. Further down Sullivan Street, beside some mildly competent landscapes and still lifes, a baby with large blue eyes sits contentedly in his carriage, innocently detracting attention from the wares of his parents.

Down near the Jumble Shop, samples of authentic heraldry meet the eye,

priced to meet our sad trend towards democracy. A mask of Rasputin, ferocious in highly glazed clay, lies cheek by jowl with the Hollywood charms of Joan Crawford. Artists who have been to Woodstock and even to Paris consort with simple minded believers in pure beauty, clinging resolutely to pretty ladies and crimson roses in a world misled by dynamic symmetry and significant form. Seven o'clock comes and even the artists get hungry. Balancing paper cartons of coffee and drug store sandwiches, they eat happily, glad that it has been a bright summer day and that the proceeds have been better than last year. Patiently they wait until dusk hides their art from the last pros-

perous homemaker to the large apartment hotels bordering the square.

Uncensored and without snobbishness, all art tendencies find their place. There are titillating figures of ladies of the *Vie Parisienne* poster school, catering to the taste of a bygone generation of bachelors who felt no cultural duties towards modern art. The O'Keeffe influence appears in several large flower studies. Matisse is stirred into a pot pourri of quaint Victorian decoration. Lawrence Lebduska, first catching the eye with his "Ostrich in Race with Arabs" brings forward the best quota of clippings commending his "Natural Expressions in Art" theory. One is signed by Stephen Bourgeois. The other appears in the *Nation* in an article entitled "Life Crashes the Salons."

But the artists who make the money are those who capitalize on the solid asset of human vanity. The portrait sketchers, next to the dog man, do the best business. No union rate could apparently be agreed upon. And even with a valiant effort to maintain a fixed price of from seventy-five to fifty cents on the south side of Washington Square, it is impossible to prevent scab competition around in Washington Mews at five and three cents.

Really aggressive business methods are however limited to a silhouette artist, a brisk gentleman in a linen duster and a naval cap, who somehow seemed to have strayed from his native pursuit of barker in front of a Chinatown sight-seeing bus to the marts of the aesthete.

"Your face shows a lot of reasoning power and judgment," he assured me. "Step right up. Only two bits for four silhouettes." Salesmanship fails and he turns to better prospects—two little factory girls from the neighborhood. He beams again: "Have your own beau-

tiful profiles cut. You'll feel better. Only two bits for four of them."

The girls draw out their money. The artist happily gets busy with his black paper and scissors. We pass on, down into Washington Mews. Here, in the cobbled alley way off the main thoroughfare of trade, human interest definitely triumphs over art. At the entrance stands a man who must have strayed in from the Bowery—tough, dirty and wiry. "I ain't got no claims on being an artist," he announces to all comers, "but I'll do a drawing of youse for three cents." He too, finds his customers.

But farther down the alley, three very dirty little girls give the only genuine exhibition of art for art's sake, and reveal that whatever its ultimate results, the Outdoor Art Mart is a definite encouragement to child art, now so much in the public eye. The little girl with the grimmest face and the longest curls had at the time of our arrival definitely wearied of the expressive possibilities of mere paper and pencil. Disgustedly crumpling her latest portrait, she made a quick decision in favor of a mural project. With swift, sure strokes she ornamented the wall with a bold figural abstraction, rich in eliminations and condensations. Then she triumphantly captioned it "Kathleen."

"Git out of my way, little goll," a rough, but kindly voice suddenly sings out. We look up. It is a lamplighter with a long pole going conscientiously about his nightly duties in the manner of life three decades ago. The sun is down and the Outdoor Art Mart over for the day. The three little girls and the silhouette man and the bowery bum and the "art artists" all pack up their wares and trudge home.

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LONDON LETTER

by Louise Gordon-Stables

AT THE SPARKS GALLERY

The present day fashion for sparsely furnished rooms and for the reduction of objets d'art has certainly not been beneficial to many dealers. But certain firms, notably the specialists in early Chinese art, have in the arrangement of special rooms in their galleries, shown the way in which an enthusiast may still continue to indulge his fancy and yet avoid overcrowding. The upper gallery at Messrs. John Sparks in Mount Street, where very fine archaic pottery and bronzes have for some time past been shown in skilfully lighted and curtained alcoves, has now extended this most effective system of installation. Thus it is possible to study the most important specimens one by one. These include among the individual items such specimens as a fine Chou bronze—a "Kuang" with a front in the form of a bull's head and a dragon head handle, with Tao-Tieh motives decorating the body in high relief. Then the Tang pottery, the celadons and the Sung porcelains may all be studied without the confusion of adjacent objects.

In similar fashion, the owner of a private house may display one set taken from his collection at a time, thus giving to each its rightful value. The present exhibition at the Sparks Galleries represents a recent purchase by Mr. C. T. Loo of Paris, comprising Chinese bronzes, jades, pottery and porcelains coming from the collection of an eminent foreign statesman as well as from other sources. It includes a great number of most exceptional pieces in each section. In fact, practically all the individual items represent unusual and interesting types. A number of figures of various kinds I found of especial beauty. One was a Vith century stone sculpture of a seated Bodhisattva on a lotus shaped stand, bearing extensive traces of its original polychromy. Another was a standing figure of a dancer, holding daggers, a kind of dramatic Tang version of Lady Macbeth, full of character and tensify. A Ming wrestler in pottery, coated with brown and green glazes, is another specimen of immense vitality, while a pair of Kang Hsi reclining horses, are as remarkable for their modelling as for the decorative quality of the pale aubergine glazes splashed in a deeper shade, with yellow appeared in the manes, tails and hoofs.

Among the jades, a Chien Lung vase and cover of mutton fat is of exceptionally beautiful form, its body carved with masks between bands in leaf pattern and having animal head and ring handles. But for purity of shape it would be difficult to excel the line of a very graceful vase in slightly cracked creamy glaze, on a soft paste body, belonging to the Ming dynasty. In this piece a delicately incised design of dragons and phoenix birds adds to the beauty of the piece.

TANG HORSES

Messrs. Bluett of Davie Street in the further development of their lower gallery, are similarly pointing the way to an ideal type of display. Here curtained alcoves alternate with a series of uniform cupboards which, with their doors closed, convey the impression of some formal panelling. When opened, they disclose well lit shelves that show off the merits of each specimen to the finest advantage. The exhibition now in progress in these galleries, represents the first opportunity offered London connoisseurs of viewing the collection of early Chinese pottery and porcelain formed by Mr. Diedrich Abbes of New York during the last twenty years and sent in its entirety to England from the Baltimore Museum of Art where it has been on loan for five years. Mr. Abbes' untiring search for the finest possible examples of each type has its logical result in a show of magnificent calibre, and in a quantity of pieces of early date in unusually perfect condition.

There is, for example, a Tang horse with the raised foreleg in pawing position and with very elaborate trapping

and saddle cloth, which has escaped damage despite the posture. Traces of gilding, red and other pigments may be found upon the buff pottery background. The importation of horses from Persia at this period must have made them especially fascinating to those who had hitherto only been accustomed to the Mongolian pony, and hence the artists of the period frequently did spirited equine models. However, it is unusual to find an example of such superb quality as that in the Bluett show. To the same period belongs a vase of inverted pear shape in a porcelainous ware with a white glaze with "tear drop" marking, as well as a squat jar and cover, resembling a bronze in form, made of hard buff-white pottery, with the cream glaze faintly tinged with green. Two Sung cups with a high foot expanding towards the base display the particularly pure creamy white glaze of Ting ware, and are of a form that is seldom found in pieces of this dynasty.

A MAN OF THE FUTURE

Those who go in for prophecy, speak of Matthew Smith as one of the artists who will make his mark in the near future. This painter is now holding a show at the Tooth Galleries in New Bond Street, where he is for the second time challenging the criticism of the less initiated. The artist is undoubtedly clever in depicting the reclining nude and in suggesting the line and mass of the recumbent form, the lassitude of sleep and the relaxation of muscles. However, there is a crudity and harshness of both style and color which alienates those who look for something more. The artist is perhaps at his best in his flower studies and landscapes which are very bold in their color schemes and in many instances suggest with undeniable skill, the living quality of each.

AN ARTIST FROM THEATRELAND

There is a certain dramatic quality about some of the paintings of West Cornwall which Ernest Pierce is now showing at the Greatorex Galleries in Grafton Street and this seems very natural when one learns that he began his career as a scene painter in the productions of Sir Albert Butt, one of England's leaders in this field. To substitute the sunlight of nature for the glow of the footlights and the "floats" has obviously proved a congenial task, for the subtle light that is the charm of the Cornish coast has been ably caught and its color under varying conditions seized with a certain subtlety. If Mr. Pierce can produce such sound work after only a couple of years of experience in smaller scale canvases, he should go far eventually.

HOFFMAN BRONZES AT METROPOLITAN

Two bronze statuettes by Malvina Hoffman were recently acquired by the Metropolitan Museum. They are reductions of life-size sculptures now shown in the Field Museum. One is a figure of Daboa, a Negro girl of the Sara tribe from the Lake Chad district in Africa; the other, a head of Ni-Polog, a Balinese dancer. The following description of these pieces is quoted from the May Bulletin of the Museum:

"The dancing Daboa in black patinated bronze is especially delightful, for it is a simple and complete expression of the love of dancing which is inborn in all Negroes. Although the pose is static, one feels the imminence of motion in the tall, supple figure. The body sways gracefully to the left, a position harmoniously counterbalanced by the forward-extending right arm. Beneath a kinky head of hair, the girl's mouth turns up in an infectious grin.

"The Daboa sculpture, with its gaiety and verve, contrasts sharply with the sensitively conceived head of the Balinese dancer. Characteristically beautiful, for beauty, according to the camera, is the birthright of the women of Bali, the head of the youthful Ni-Polog displays flower-like loveliness in its calm and exquisitely delicate features. A warm brown patina suitable for such an Oriental portrait is used for the skin and the hair is colored black."

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PAST AND FUTURE

All who arrived in New York too late to be eye witnesses of the First Armory Show and to share the excitement of Stieglitz's evenings at "291" feel envious of those who had a part in the glamor and excitement of those now historic days. Now that the season is officially over and retrospection in order, we wonder whether some fifteen or twenty years hence, a fresh crop of young art enthusiasts will hang eagerly upon our descriptions of the epoch making winter of 1933-34. It has, after all, been an exciting year. Things happened with the rapid pace of a Broadway production, instead of with the usual slow unwinding of official red tape.

The CWA and its nation-wide network of committees seemed to spring into being almost over night. Vast projects unrolled before us, ranging from a mural Renaissance to a gayly decorated municipal peanut stand. With equal speed, art leaped into the headlines as a national issue, invoking the practical aid of public officials and public funds. The artist, long accustomed to neglect and to airing his own grievances to fellow sufferers, suddenly awoke on a cold winter morning to find himself dramatized as "the forgotten man." Almost magically art was in demand at thirty-three dollars a week and paint brushes and American inspiration were equally active throughout the land.

The ball had started rolling. The Municipal Art Exhibition, generously backed by the Rockefellers and with Mayor LaGuardia lending his sponsorship, opened with appropriate fanfares and held sway for a month. Like a great tidal wave, the Salons of America followed, and although the Whitney Museum closed after certain communistic threats and the Independents had their usual quarrels with society over at Grand Central Palace, these incidents



"PORTRAIT OF AN EMIR"

PERSIAN, SCHOOL OF BEHZAD, XVTH CENTURY

Included in the collection of Kirkor Minassian now on exhibition at the Congressional Library, Washington.

merely lent spice to the winter. Suspense, invaluable in any drama, developed as general curiosity grew over the actual results of the P.W.A.P. activity. Then, the Corcoran finally threw open its doors and a large art show, almost 100 per cent American in flavor, was spread before an eager public.

This, one might anticipate, would be the finale for the season. But out in Chicago, the Century of Progress Exhibition is opening this very week and here, too, American art is honored. Looking backwards, it all seems rather astounding and typically American. In this country, we know no half measures, no tepid enthusiasms. Whatever we may think today, whatever the future may prove, and whatever the next generation may judge, it yet remains a winter of phenomenal activity, which holds the potentiality of a completely new direction, not only for art, but for the cultural life of the country in general.

WICHITA

The Wichita Art Association, Wichita, Kansas, has obtained funds from the city and from a PWA grant for the erection of the first unit of an art museum, after plans by Clarence Stein of New York. The building, we learn from *The Museum News*, is to be located on an 8-acre site in Central Riverside Park, set aside in 1927.

Obituary

FRANK LASCELLES

The English sculptor, Frank Lascelles, whose subjects numbered many distinguished persons, died in Brighton on May 23. Among the most noted of his sitters for portrait sculpture were the Prince of Wales, the Duke of Connaught, Aga Khan and Earl Grey. The artist also gained renown as a designer and director of pageants, having served as master-in-chief at the British Empire exhibition in 1924, as well as for similar festivals held at Oxford, Quebec and Cape Town.

VESPER L. GEORGE

Vesper Lincoln George, well known Boston artist, died on May 9 at the age of sixty-eight. In addition to portraits, landscapes and work in water color, the artist had executed many murals for public buildings in various sections of the country. He was also prominent as an art teacher and after serving on the faculty of the Lowell Textile School and the Massachusetts Normal School in Boston, founded his own school, of which he was the director at the time of his death. Among the societies of which he was a member are the Architectural League of New York, the Boston Art Club, the Mural Painters Society of New York and the North Shore Art Association of Boston.

Large Collection
Of Islamic Arts
In Loan Exhibition

WASHINGTON.—The Congressional Library is not only the greatest repository of books in the United States, but also under the farseeing leadership of Dr. Herbert Putnam, in recent years has developed notably in the field of art so that it possesses, today, collections of the graphic arts and illuminated manuscripts which rival those of the greatest institutions of Europe. The division of Fine Arts, under the competent management of Dr. Leicester B. Holland, has mapped out an ambitious program, which is gradually being realized. The large galleries located in the southwest wing of the Library are now used for permanent and temporary exhibitions pertaining to the art of the book. Notable among the permanent exhibitions is that of the life work of Joseph Pennell, willed by the artist to the Congressional Library, while of particular interest among the temporary displays is the collection of Mr. Kirkor Minassian of New York, which comprises Islamic miniature paintings, book-bindings, calligraphy and manuscripts, and now occupies two large galleries of the second floor.

A general survey of the collection shows that Mr. Minassian has penetrated the spirit of Oriental book art. To the Oriental art lover, calligraphy is the essential element in the art of

the book, the focal point around which the other arts of the book-miniature, painting, illumination, book-binding, group themselves. The collection of calligraphy excels in many rare and early specimens, such as bold Kufic writing on vellum found in Egyptian and Persian Korans, of the VIIIth and IXth centuries, A. D., in which Arabic script first achieved daring monumentality. In addition to these beautiful pages are specimens of angular Kufic script of Persia, dating from the XIth and XIIth centuries and Kufic script from the Moghreb. Next to the bold Kufic are pages and entire Korans in the fluid Neshki script, marked by an entirely different rhythm from that of the earlier writing. The series is completed by elegant pages written in the Nastaliq script, which flourished during the XVth and XVIth centuries under the refined book-loving princes of the Timurid and Sefevi dynasties. Among the great calligraphers represented in the collection are Kamal-ed-Din Mir Ali Hussein, Mir Imad, Fakhri and other writers whose names have always remained celebrated in the Orient.

Oriental calligraphers worked out a subtle theory of an art based on abstract rhythm, which was thus a forerunner, although not widely recognized as such, of the currents of abstract art, so preponderant in contemporary work. Among the manuscripts, several beautifully illuminated examples of the Koran, dating from the XVIth century, deserve special mention.

Oriental book-binding reached perfection long before its artistic possibilities were recognized in the West, but eventually, Western book-binding, particularly that of Venice in the XVIth century, often showed a strong influence from the masterpieces of this phase of Eastern art. The Minassian collection contains a splendid series, beginning with bindings of the Mameluk period in Egypt, leading to the refined work of the Timurid period in Eastern Persia and of the XVIth century in Persia. The beauty and refinement of this art cannot be better illustrated than by the masterpiece, decorated in carved and gilt leather cut-work, reproduced in this issue. Some rare lacquer bindings of the XVIth century complete this remarkable group.

The Minassian collection is rounded with a fine series of Persian, Indian and Turkish miniature paintings and brush drawings, of which many have been reproduced in the standard work on miniature painting by the late Dr. Martin. Of particular rarity is a miniature of an Emir, painted on silk, in the manner of Behzad, illustrated in this issue. According to Dr. Maurice Dimand of the Metropolitan Museum, only four Persian miniature paintings on silk are extant. The example here was shown in Munich in 1910 and is illustrated in Dr. Martin's publication. Among the other miniatures special mention should be given to a fine portrait of Sultan Husein Mirza, several figural compositions in landscape setting and several portraits of the Great Mogul sultans of India. The refined art of brush drawing in the late XVIth and XVIIth centuries is represented by several signed works by Riza Abbasi and Muin Musavvir. A number of XVIth-XVIIth century Indian and Persian miniatures showing the influence of Western art are highly unusual.

Previous to its exhibition at the Congressional Library, Mr. Minassian's collection was shown in Munich in 1910 and in Paris, 1912. It was exhibited in this country in the Chicago Art Institute in 1923, at the Morgan Memorial Museum in Hartford, Conn., in 1925 and 1931 at the Brooklyn Museum.

R. M. M.

It is interesting to note that in 1929 Mr. Minassian presented to the Library of Congress a valuable collection of Near Eastern manuscripts, ranging in date from the VIIIth to the XVIIIth century. The collection brought to the Library striking examples and forms of historical and artistic expression which it had hitherto lacked. Among the most notable features are a contemporary copy of the "Divan" of the Persian poet, Mir Ali Shir. Notable specimens of Nastaliq and Kufic calligraphy are also included. At the time of the gift, the *Washington Sunday Star* said: "As material of this form in the National Library is almost entirely related to American history, the successive gifts of Mr. Minassian are bringing to it significant documents in a highly cultural domain which hitherto has had little representation in its unprinted collections."

AS THEY ARE

"Forty Years"

Armed With a Degree in Law and Varsity Crew Victories, Lance Hannen Wins Renown as Auctioneer at Christie's.

By LOUISE GORDON-STABLES
LONDON

In matters relating to education, the English remain an obstinately paradoxical nation. None sets a greater store by university training; nowhere is the entrance to certain careers barred more decisively than in England to those lacking a Varsity degree. Yet deep down in his heart the average Englishman reveres above all others the man who has won his colors in athletics, and who, as a "Blue," has rowed, bowled, or kicked a ball in the Cambridge versus Oxford matches. It is he who scores every time when it comes to the choice of a man to fill a responsible post.

In the autumn of 1889, young Mr. Lance Hannen came down from Cambridge with a degree in law. Old Mr. Woods of the firm of Christie, Manson and Woods, Auctioneers of King Street, St. James', traveling up to town from Watford with Mr. Holland, the partner of Mr. Hannen, Sr., confided to him the fact that Mr. James Christie, the last of his name in the firm, was about to retire. This would give an opening for a new man. Did Mr. Holland happen to know of a likely applicant? Mr. Holland's partner had a son. He would enquire.

Now, in spite of distinguished legal connections, (one uncle was Lord Hannen, the celebrated judge; another was Nicholas Hannen, Chief Justice of Shanghai,) Mr. Lance Hannen felt no urge towards the law. Rather did he prefer the idea of the auctioneer's rostrum. So Mr. Holland suggests his name to Mr. Woods, who immediately inquires as to the young man's qualifications.

"He was at Trinity Hall, Cambridge, where he took his degree in Law."

Mr. Woods is not impressed. "Don't fancy that would be much good to us," he objects.

"Also he rowed for his Varsity against Oxford both in 1888 and 1889, each time to victory."

"That sounds more the sort of man I want," acknowledges Mr. Woods. "Send him to see me."

"But he has no knowledge of art whatever," admits Mr. Holland truthfully.

"All the better," declares Mr. Woods, "book-learning is no good."

Whether we are prepared or not to agree with Mr. Woods' attitude as a working principle, at least we must admit that on this occasion it was well justified. So prominent a part has Mr. Hannen taken in the conduct of this, the great art center of the world, during the past forty years and more, that to many it is difficult to visualize any important dispersal without his familiar figure presiding at the rostrum. One knows that behind the scenes each of the several partners in the firm is contributing his valuable quota of service, but for the general public they take a more shadowy form. For the habitués,

to think of Christie's is to envisage Hannen.

If Mr. Holland, in introducing him to Woods, declared him to have no knowledge of art matters, the statement soon ceased to hold good. Rapidly came that knowledge that the constant and daily handling of works of art alone can give. Before long he had learnt to read the signs on a canvas or a bit of furniture with the same accuracy that comes to a cashier in the deciphering and identification of signatures on customers' checks. Soon he had developed an acquaintance deeper than that which arises from mere book-knowledge. Christie's has to deal frankly with the commercial side of art, and it is just this practical intimacy with an unending procession of art-objects of every sort and type, of every school and period, that in the long run counts for so much, and confers so profound an understanding.

Old Mr. Woods proved an admirable, if exacting taskmaster. Not alone did he train his pupil in the principles of sound auctioneering, but he likewise educated him in the code of becoming behavior both in the rostrum and outside it. Himself a philanthropist and a keen worker on The Council of The Artists' General Benevolent Institution, he counselled young Hannen, thus:—"You are setting out to make a living from the work of artists. See to it that you do something for artists yourself."

The admonition has been faithfully observed. Mr. Hannen, too, joined the Council in his early days at King Street, and has worked for it ever since with unabated interest.

For the first six years of his career, Mr. Hannen learned his job in presiding over the minor sales at Christie's, but when in 1896 Mr. Woods' health failed, the picture dispersals were taken over by him in their entirety. Many changes have been witnessed by him in the forty odd years.

The Saturday afternoon sales of the nineties—one could reckon in those days on wealthy city men being free to attend after 1 P. M. to the aesthetic aspect of life—he recalls in terms of top-hats. A veritable sea of "toppers," an uncomfortable form of headgear at best, would assail his eye from his rostrum. Then, as now, sales at Christie's partook of the nature of a social function and included most of the prominent personalities of the day.

But the XXth century was not far advanced before the week-end habit, together with the advent of the motor-car and the Saturday expedition, had

their effect upon Saturday attendances. For all important sales, Saturday had to give place to Friday. Then with the passing of Lloyd George's Bill for the provision of a half-day holiday a week for all employees, the Saturday sales were abandoned altogether. They, like the top-hat, were known no longer. The sole exception was made in connection with the famous Red Cross Sales, which included both Saturdays and week-days in their long stride and brought nearly half a million pounds sterling to the coffers of the Fund. Mr. Hannen, during the War, devoted all his spare moments to driving his ambulance to the termini to meet the wounded and convey them from the trains to the hospitals, but his firm found time, notwithstanding for the organization of four great Red Cross Sales and a host of minor ones. In recognition of Christie's services in the cause, his sovereign, King George, conferred upon Mr. Hannen the title of Commander of The British Empire.

In these dispersals, Mr. Hannen's fertility of ideas was demonstrated in

a variety of ways. It was he who pushed the notion of offering for sale a blank canvas on which some well-known artist should paint a portrait, the sitter to be nominated by the bidder. The late John Singer Sargent, who by that time had announced his intention of renouncing portraiture, was induced by Mr. Hannen to reconsider this decision in the event of the sum of £10,000 being offered for the canvas. Twice was this sum secured from the rostrum, the first to commission a portrait being Sir Hugh Lane, through whose generosity the Dublin Art Gallery is now the richer for Sargent's "Portrait of President Wilson," and the second Mr. Dicksbury, whose wife and daughter were painted under similar circumstances.

At these dispersals a number of museums and art galleries in the British Isles likewise benefited by Mr. Hannen's faculty for happy suggestion. When the late Lord Bearsted, then Sir Marcus Samuel, visited the Rooms, declaring that he was prepared to expend a couple of thousand pounds or more, but that he coveted none of the "lots,"



LANCE HANNEN

Marlborough Gravure Service

it was Mr. Hannen who seized the opportunity to suggest that certain institutions would be glad of this and that to augment their collections. This idea commending itself to the potential buyer, considerable benefit accrued both to the galleries and the Red Cross.

In the early days of Mr. Hannen's association with Christie's, America was but poorly represented in the great salesrooms, but, by degrees, more and more support arrived from the U. S. A., though with but few exceptions, such as that of Dr. Rosenbach, the American collector does not usually bid in person. It is, nevertheless, America, that since the year 1900 has been mainly responsible for the emphatic rise in the prices of works of art and has established so many records in them. Up to the year of the Great War, however, both Germans and French were good buyers in their own respective lines. The former concentrated firmly on the early schools of art, the latter specialized in the work of their own countrymen.

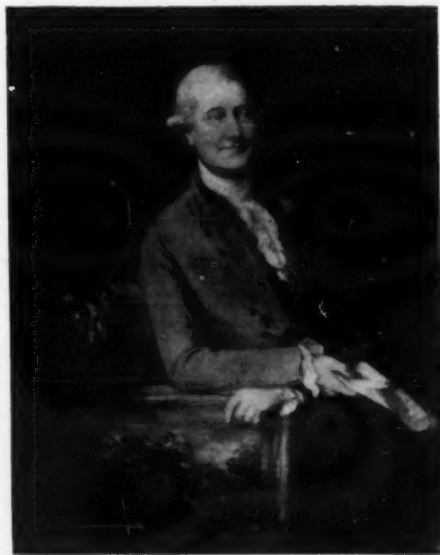
There comes from Christie's rostrum, no matter what the treasure or the amount involved, no indication of excitement, no hint of rhetoric. There is nothing but a bald statement of facts, the conduct of stern business. When the room holds all the acknowledged experts in every school and field, oratory would be out of place.

Yet Mr. Hannen must surely have been conscious of a thrill on many occasions of particular import, such as, for instance, when the small "Portrait of Mrs. Davenport" by Romney, (it measured no more than thirty by twenty-five inches,) was bought for £61,000, and when at the Holford Sale, four Rembrandts were put up consecutively, bringing an average of nearly £40,000 apiece. In that dispersal one day alone totaled as much as £364,000 for seventy-eight lots, while the total reached for Colonel Holford's collection of works of art came in all to £613,000. Among other big sales there was, of course, the Hawkins dispersal which occupied at different times as many as thirty-eight days, and brought to that omnivorous collector the sum of £639,000, thus eclipsing all other single dispersals to date.

In the great majority of cases, the ambitious and sensational buying comes from the dealers. When it is a question of large sums most collectors are sufficiently wise to employ the expert. It is in connection with the less significant items that the private individual is content to back his own fancy and taste. Occasionally, as in the case of the Vandyck which Sir Gomer Berry himself recently bought for £30,000, the rooms see a collector bidding independently for a pedigree work at a high price, but this is a rare occurrence.

As a rule, it is not the man who is going to enjoy the work of art who does the bidding. It is perhaps this fact that to a great extent accounts for the rather impersonal and unperturbed atmosphere that characterizes Christie's when there come under the hammer some of the rarest and most remarkable gems that the world has known.

As one studies the Portrait of "James Christie, the First," painted by Gainsborough in 1778, then turns to the photograph of Lance Hannen, the Christie of today, and becomes conscious of the personality that breathes from each picture, one understands the influences that have stamped on the great King Street institution the character, that since the XVIIIth century has rendered it of enduring importance in the social scheme.



"JAMES CHRISTIE I"
By THOMAS GAINSBOROUGH
Founder of the firm, and one of the original proprietors of "The Morning Post."



"CHRISTIE'S AUCTION ROOMS"
By THOMAS ROWLANDSON
A watercolor of the salesrooms in the XVIIIth century in the artist's characteristic style.

TEXAS ART GROUP ELECTS CHILLMAN

AUSTIN.—The Texas Fine Arts Association, meeting in its twenty-fourth annual business session at the Elisabeth Ney Museum in Austin, Texas, on May 4 and 5 elected as its new president James Chillman, Jr., director of the Museum of Fine Arts of Houston, to succeed Dr. Harris Masterson.

Social features of the meeting included a dinner at which John S. Ankeney, director for Texas and Oklahoma of the Public Works of Art Project, gave a talk on the accomplishments in this region under the government project; and a luncheon at which Mr. Chillman, president-elect and for many years a board member, gave the principal address of the day. In pointing out the chief purposes of and needs for the Association, he called attention to the fact that Texas, though one of the states most unified by history and tradition, has a tendency to be divided in art efforts by the development of strong local art movements centered about the several larger cities. In order to counteract this not unnatural but undesirable tendency, Mr. Chillman said, a strong central organization is needed to unite and correlate the various and widely distributed art elements of the state. He further pointed out that the political, economic and cultural tendencies of the present day seem towards greater cooperative and collective effort—this fact alone emphasizing the need for the state organization, which would not only af-



"FONTAINEBLEAU"

Lent by the Ehrich-Newhouse Galleries to the comprehensive exhibition of French Painting to open shortly at the California Palace of the Legion of Honor, San Francisco.

By COROT

ford the machinery for collective action within the state, but which would form the link between Texas and the national art efforts.

Mrs. Henry B. Fall of Houston, first vice-president of the Association, presided in the absence of Dr. Harris Masterson. Mrs. Fall read the year's report sent by the president, Dr. Masterson, who urged the members to take definite steps during the coming year to lift the debt on the Studio. He congratulated the Association on its completion of the work on the Lodge, and on its success as a functioning part of the whole plant now belonging to the Association. New members elected to the board of directors are Miss Mary Bonner of San Antonio, Mrs. Litcher Stark of Orange, Mrs. M. E. Darden of Waco, and Dr. C. T. Gray of the University of Texas, Austin. Mrs. J. W. Rutland, for some years custodian of the Ney Museum, was reappointed to this position for the coming year.

The members of the Association voted to hold the semi-annual meeting in Denton as guests of the Texas College for Women upon the invitation of Miss Mary Marshall, Director of Art of the College.

Reports for the past year showed the completion of the lodge of the Ney Museum, which is headquarters of the Association; an increase in membership of fifty, bringing the total to 550 members throughout the state; the best financial condition of several years; and the acquisition of valuable additions to the Association's collection of data on the life and work of Elisabeth Ney, Texas' pioneer woman artist who won fame as a sculptress in both Europe and America.—Pauline Pinckney.

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G. M. RICHTER COMMENTS ON LAPSES IN FAKES

Our readers will probably recall the extremely interesting reprint of a portion of George Martin Richter's *Limitations of the Gentle Art of Faking* which appeared in the November 25 issue of THE ART NEWS.

Owing to lack of space, the article could not be published in full in a single issue. We are now very glad to have the opportunity to give our readers the second and final installment of this material, which was originally delivered as a lecture:

The great success of Dossena's and Van Der Veken's creations lies in the psychic abilities of these artists to absorb, so to speak, the soul of an old master and then to create works which to a certain extent seem to be emanations of that soul.

This psychic power is the strong point of this type of artist, but at the same time it is also the point where he fails. Such artists are really psychological conjurers; they try to deceive us by psychological works and if we wish to find them out it can only be done by psychological methods.

All the works of such artists who try to create sculpture after the fashion of Simone Martini or portraits after the style of Botticelli are open to the wrong hypothesis: that the style of Simone Martini or that of Botticelli is a well defined and unchangeable entity. The fundamental character of each artist is indeed a unity, the elements of which cannot be determined. The faker overlooks the irrational element in the nature of every great artist and which is connected with the principle of evolution. Let us consider the case of Simone Martini. This great Siennese master created a number of paintings which, in part, have survived. All these paintings are reflections and emanations of the soul of the master.

But that soul is not a well defined

and measurable entity but an irrational psychic power in a state of constant and logical evolution. Is it due to this law of evolution that no two works of one master are perfectly equal, one with another? Indeed I dare say it is impossible that one man could, even if he wished to do so, create two absolutely equal works of art.

The faker or artist in style, as we may call this type of imitator, really finds himself in an impossible situation. The great inventive psychic power of Simone Martini is no longer in existence. Simone was a man of the Siennese trecento filled with the ideas of the Italians of his century and influenced by the town and country in which he lived. Can we really believe that Signor Dossena, a child of the XIXth or XXth century—or indeed any of our friends, be they the greatest geniuses existing—could so transform his XXth century soul as to interpret the aspirations of a purely trecento individual? If it were possible it would be magic. It is not possible and therefore the modern imitator who attempts to create works of art in the style of Simone Martini finds himself in the role of the modern actor who tries to impersonate Caesar or Richard II. Such impersonations on the stage may be extremely interesting, even inspiring, but we can imagine that Caesar or Richard II would be highly diverted could they see their impersonators! Similarly Simone Martini, could he appear among us, would probably not even recognize Dossena's "Annunciation," purported to be a work by his own hand.

Types of imitators may appear in the future who are even more gifted than Dossena, Van Der Veken and others, yet never will they be able to disguise for any length of time their XXth century souls. This consideration may be a consolation to those museum directors, collectors and dealers who have lost a

great deal of confidence in works of art.

I may add that the modern imitator sometimes betrays himself by his lack of knowledge of the history of art. In the case of the "Annunciation" attributed to Simone Martini I was highly diverted to see that one of the figures was adorned with the inscription SM, which was apparently intended to be accepted as a signature. Unfortunately, trecento masters never signed their paintings or sculpture in the form of a monogram. I also remember the case of a Byzantine Madonna where the restorer—who had to fill in a part of the picture—made the Child give His blessing not in the Greek or Latin manner but with raised arm as in the Fascist salute.

As a rule, these lovely modern imitations have no tradition behind them. Pictures and sculpture of high rank which cannot be traced back to any private collection or are adorned with a fascinating and romantic story should be given the benefit of the doubt.

The answer I have given to the question (how is it possible to discover modern imitations of old masters?) also partly contains the reply to the other question (how is it possible that even great connoisseurs and experienced museum directors and dealers can be deceived by such imitations?) The chief reason seems to be that perhaps the modern mind of the faker and the modern mind of the expert are much more closely related to each other than they believe, and certainly much more closely related to each other than to the far distant spirit of an old master such as, for instance, Simone Martini. It would seem that the character and the expression of such modern imitations appeal to our modern minds more readily than the somewhat severe type of truly primitive trecento art. We should therefore be more than ever on

our guard if a painting or a piece of sculpture of apparently high artistic merit makes an extremely pleasant impression on us. The "Marriage of St. Katherine," which I have previously mentioned, is such a very pleasant and charming picture; in fact it is too charming for the period. And similarly the two figures of the "Annunciation" are really far too beautiful.

Another and very important reason for the occasional failure of the expert must be sought in the institution of experts. The institution of the modern art expert has been created by circumstances and by necessity. Whenever an art critic, museum director, university professor, restorer or dealer acquired knowledge and experience superior to that of the average man interested in art, he became de facto an expert and was recognized as such by the public. We must, however, realize that no school or college or university exists where the art expert is properly trained and prepared for his task. The ideal training for an art expert would presuppose a thorough and methodical training in the technique and history of art and all its branches and finally a thorough training and development of aesthetic values as well as the development of deep psychological insight. The greater part of the experts of international reputation probably comply with these demands, but it will naturally make a great difference whether an expert began his career as an art historian, a museum director, a dealer or a restorer. It would be natural that the knowledge and experience of a restorer would be based chiefly upon technical details, that of the art historian upon historical studies and that of the art critic upon aesthetic considerations. The invariable result of these circumstances will be that most of the great experts, though brilliant and highly reliable in one particular field

of knowledge, may be too specialized to cover the whole ground.

I do not know whether it will ever be possible to make arrangements for a specified training for art experts. So long as there is an art trade, experts will be necessary, or specialists who are well acquainted with the various provinces of art. Those who find themselves in the happy position of buyers of works of art, be they museum directors, collectors or dealers, should under all circumstances remember that every work of art should be submitted to three tests, the technical, the scientific and the aesthetic. If you should be so lucky as to find an expert who has experience in these three fields, all the better; if not, it would be wise to submit the object to two or even three specialists.

I also think it would be worth while to have a special museum for fakes of all periods and schools. I believe that one of the American museums already has a department devoted to them. It would also be of great interest if one of the Italian museums were to take up the study of chiefly Italian fakes.

The science of art has taught us two profound truths. The individual artist is nothing without the tradition of a school and, vice versa, the school is nothing without the creative force of one or several strong individualities. We do not need to over-rate or under-rate the importance of the artistic individuality. One fact, however, is quite clear and indisputable. Every artistic individuality existed only once throughout the ages. It was never repeated and can never be repeated. It is the uniqueness of the artistic genius which makes the study of art an everlasting joy; and it is this uniqueness which necessarily stamps the faker's work as a theatrical performance and which makes the artistic reincarnation of a great master a sheer impossibility.

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SIX PER CENT VISION

By ANNE WELLS

When a casual acquaintance of former years crosses one's path after a lapse of time, conversation is usually difficult and strained. After recalling the place and time of meeting and such of the circumstances as have remained tucked away in the sub-conscious, there is very little more to say. Not so when one re-encounters a picture after several years. We admit that the painting says a great deal more than at first acquaintance, not because it has more to say, but simply because we have become more adept interpreters. But paintings are very polite—they leave us to do all the talking and when we have exhausted our store of conversation, there is no embarrassing pause. It is as if the canvas knew that there would be more to say next time and that prior to that future meeting it is useless to force conversation.

Wandering through the current exhibition of landscape painting at the Metropolitan Museum of Art, I found myself standing in front of Watteau's *La Perspective*. With a shock of surprise I realized that we had met before and I was reasonably sure that Boston was the scene. The plate which stated that the painting was loaned by the Boston Museum of Fine Arts confirmed my guess and then I recalled the conditions under which I had first seen the picture. A museum trip and written report thereof, required by my one isolated art course, during senior year at college, had occasioned the initial contact. I believe that the question concerning it was, "What can you say about this painting?" or some other such specific request. To which I boldly replied, "The depth of the picture achieved by breaking the dark lane of trees and placing a lighter mass behind them is the most striking aspect," and with a wave of the hand dismissed the picture, thinking condescendingly



BOOKBINDING

PERSIAN, XVII CENTURY

This interior of a cover is included in the collection of Kirkor Minassian now on exhibition at the Congressional Library, Washington.

that such questions were just infantile and hardly worth consideration.

The answer given was in all probability precisely what was expected of me, and I struck the note of the obvious with full force, unsuspecting that it would ever be necessary to have any deeper knowledge of the subject. My self-assurance hit a new low when I saw the picture again and realized at a glance with what superb mastery the figures in the foreground had been grouped and with what subtlety they were half-concealed, half-revealed by the shadows. The gleaming shimmer of the white dress on one of the ladies at the left, the emergence of the figure at the extreme right only after careful scrutiny, the strong resemblance of the lad with the guitar to the subject of Watteau's "The Musician," were all new aspects of a painting I had supposedly studied several years ago. As for the value of such a work as an expression of the grace and delicacy and refinement of its era, I have only a faint suspicion, unsupported by a sound knowledge of the period. Perhaps I will be qualified to note that aspect on our next meeting. If the spirit of Watteau acts as a guardian to his creation, it must be laughing up its ghostly sleeve.

Brueghel's "The Harvesters" and "The Arrival at Bethlehem" of Cornelis Massys revealed what delightful effects a moving point of vision can achieve. I was considerably bothered at first by the fact that no one seeing the foreground figures at such a range could possibly look over the hills and glimpse the distant shorelines without altering his vantage point. Created in an era and a region untouched by the knowledge of a fixed perspective, these canvases have a singular charm as well as a sweep of vision that gives wide scope to the artist's varied talents. The monumental figures of the foreground, the miniature-like quality of those more remote, and the vague mistiness of the really distant vistas more than compensate for the absence of realism in landscape painting. For the imaginative Massys' work this technique seems ideal, since nothing short of a magic carpet would trans-

port one over the leagues and leagues of space depicted. Here, in the foreground, men and women move in and out of buildings, going about their daily tasks, or sit and meditate on the joys and sorrows of existence, while far off in the fields, figures so small as to be visible only on close inspection, are equally vigorous in their occupations of the moment. As for the mountain areas, bathed in softly gleaming blue, one can only wonder what mysterious souls pursue their chosen paths. After all, if a man, after painting what he sees close at hand, chooses to mount a hill and scan a wider territory, what law shall forbid him to include this vision in the same canvas?

The Tintoretto "Christ Walking on the Water," pointed out as one of the most important paintings in the exhibition, nevertheless, remains a disappointment to me. The massive figure of Christ and the agitation of the men in the storm-tossed craft are highly impressive, but the waves and the clouds do not carry conviction. The clouds, though empty, at least appear to be driven by a raging wind which knows which way it is blowing, but the waves seemed to me of *papier maché*, pushed into upheaval by some force underneath rather than the compulsion of the gale. I was informed that it was essential for the artist to show arrested motion to conform with the story of the miracle, but it seems to me that the arrested motion of real waves would be infinitely more miraculous than the domination of what resembles crepe paper department store window decoration. I am well aware of the impertinence of criticizing an acknowledged masterpiece, but, at the same time, it is only honest to assert what is actually felt, whether the painting be a Tintoretto or an admittedly poor—well, substitute any artist you don't like.

The remainder of the exhibition provided many interesting experiences but space limitations allow for only the briefest mention of such things as the unearthly light and upward drive of the El Greco "View of Toledo"; the serenity and detachment of Cezanne's "Landscape"; the glowing happiness of the Renoir "Les Canotiers à Chatou"; the hushed atmosphere of Sargent's "Luxembourg Gardens at Twilight," and the freshly washed air of the Gainsborough "English Landscape," which makes one wish he had never turned portrait painter.

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ACADEMY PLANS DISCUSSED BY LIE

Projected changes in the administration of the National Academy of Design were discussed by Jonas Lie, newly elected president of the organization, in an interview which appeared in the *New York Times* and from which we reprint a portion below:

Mr. Lie explained, in discussing affairs of the academy in his studio that his plans were for evolution rather than revolution. "The academy must necessarily be conservative," he said. "It must stick to the tried and proven. Nevertheless, there are certain changes which I think would be for the advancement of the organization."

One of the changes that Mr. Lie would make would be a change of name. The present name, he said, does not express the function of the organization. The academy is sometimes referred to by the uninitiated as "the designers," whereas the membership does not consist of such craftsmen but of painters, sculptors, architects and print-makers. Mr. Lie suggests that the name should be changed to some more nearly accurate appellation as the "National Academy," "National Academy of Arts," or "National Academy of Fine Arts."

Mr. Lie would also broaden the scope of the academy's annual exhibition by increasing the number of invited paintings and sculptures and decreasing those required to pass the jury. At present few exhibits are invited, and all those not by members or associate members of the academy are required to pass a jury of twenty members. "I think that a large jury always makes for mediocrity in a show," said Mr. Lie.

The free school of the academy Mr. Lie would liberalize also. "I lean to employing more liberal instructors," he said.

He also wishes to open again the lay

Dayton Institute Holds Exhibition Of Chinese Prints

DAYTON—An exhibition of Chinese woodblock prints is on view at the Dayton Art Institute June 9th. This exhibition comes from the collections of the Pennsylvania Museum of Art under the auspices of the College Art Association. Although at the present time Japanese prints have been carefully studied and classified, not much is yet known about Chinese woodblock prints.

Chinese prints were almost invariably designed as illustrations for books whether religious sutras, botanical treatises or articles on the art of painting. In this collection are examples from the Ming Dynasty—in monochrome, with figures of bodhisattvas, having the same graceful pose as in Ming painting and sculpture of the Ching Dynasty; examples of multiple block printing using from two to six colors in addition to black; and illustrations from various editions of an artists' manual and other unusual albums.

memberships of the academy, which have been closed since 1925. Thus persons living in any part of the country who have shown interest in art might be invited to become lay members. Mr. Lie also would have the academy support local art groups in various parts of the country.

"I believe that art must come from the soil," he explained. "Because artists tend to congregate in New York, other parts of the country are proportionally lacking in artists and local color is lost. I think the academy should back community art groups and local museums."

ADDISON HOLDS VARIED EXHIBITS

ANDOVER.—Fifteen sculpture drawings by Alfeo Faggi were on exhibition at the Gallery until the first of June, together with a bust of Noguchi by Faggi, which has been purchased by the Addison Gallery. The drawings are preparatory sketches to be carried out in solid form. They are interesting studies to the beholder for they show the artist at work. Each drawing with its simplicity of form and virility of line, has a strength which reveals the sculptor's hand.

Until June 24, an exhibition of Design in Modern Interiors is also being shown at the Addison Gallery. The furniture, lighting fixtures and chromium and copper objects displayed have been selected from the standpoint of design, function and adaptability to present day needs. While the furniture has been designed for use in a modern setting, some of the upholstered pieces might be used with the classical furniture forms of the early XIXth century. The metal furniture, on the other hand, lends itself to the decorative scheme of the average house in the more informal rooms.

The nineteen canvases by Charles H. Davis on exhibition at Andover until June 24th cover several different periods of the artist's work from 1910 to 1932. The brilliant summer canvases are typical of his work in the middle period of his life, while "Autumn Mosaic" and "Autumn in Connecticut" disclose the technique which he adopted toward the end of his career, in which he made use of angular compositions, with bold strokes of color.

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RARE TEXTILE PROVOKES STUDY

An ancient silk fabric, center of a controversy between textile authorities as to whether it dates from the VIIIth or XIth century, is being studied in the Badia Collection of fabrics in the Cooper Union Museum for the Arts of Decoration. Miss Frances Morris, who is conducting the research, declares the piece to be the most important one in the Museum collection, which was given by the late J. Pierpont Morgan.

Only three remnants of this treasured fabric, known as "Los Elefantas," have survived the ravages of time, and of the three the Cooper Union Museum piece is, according to Miss Morris, the only one in which is preserved a complete section of the pattern, an elephant against the symbolic tree motif, encircled by a band of guilloché studded with four rosettes. The other pieces, one in the Barcelona Museum and the other in the Kunsthgewerbe Museum in Berlin, are badly worn fragments showing only scraps of different parts of the pattern.

"The Cooper Union Museum piece was formerly in the collection of Miguel Badia, the foremost Spanish archaeologist of his day, who dated it as of the VIIIth century and attributed it to the looms of Byzantium," according to Miss Morris. "Today there is much controversy regarding the provenance and date of medieval fabrics and this piece has been variously dated from the VIIIth to the XIth century, dates which cover the most brilliant period of the Omayyad rulers of the Western Caliphate, when there were not only established trade routes between the East and West, but also an interchange of embassies.

"In trying to establish the provenance of a fabric, the weave is, of course, an important factor, although this too has its limitations owing to the migration of weavers. The so-called elephant fabric is what is termed a compound cloth twill weave, that is, a weave with more than one warp and weft; the pattern is in red, white and yellow silk, and there is an additional weft of coarse hemp which produces a heavy fabric that might be used as a curtain, divan cover or possibly a floor covering.

"The source from which these medieval designers derived their inspiration for these ornamental materials is an interesting problem. Animal forms are familiar in Egypto-Arabic and Near Eastern weaves where hunters, warring beasts, hippocamps and also elephants reflect the art portrayed in contemporary rock sculpture. It is only in rare instances, however, that the derivation of a pattern can be so clearly defined.

"In this piece, the medallion type with a pattern of circular fields enclosing a central motif, the design might easily have been suggested by a coin or possibly the seal of some potentate. That it may be the work of Islamic artisans is suggested by a detail in the trappings of the elephant where, above the upper part of the second leg may be seen what appears to be an inverted pseudo-Cufic character which may possibly be an attempt on the part of the weaver to represent the word 'Allah,' just as the word 'Allah' appears on an elephant coin, as yet unidentified but presumably of about the Xth century, discovered in a cache excavated in Corinth in 1926.

"In this coin, as in the fabric, the elephant stands in front of a tree, and the same arrangement is found in a Carthaginian coin several centuries before the Christian era where the figure of a lion is placed in front of a palm tree.

"The present weave is claimed by some authorities to have originated in northeastern Persia on the borderlands of Turkestan, where in the silk country of the ancient Sogdians that today survives in the weaving centers of Bokhara and Samarkand, Sir Aurel Stein found in the outlying desert stretches to the east, fabrics of similar texture which he believes to have been woven in this district.

"On the other hand these pieces were found in Spain, and while the original material may have been imported from the East, it is not improbable that it may be work produced by Arab weavers of the Western Caliphate who were striving to reproduce a Byzantine silk.

"In the case of the patterned weaves of the Near East, it is only in rare instances that the artisan left any clue as to the provenance of a given piece. Two pieces have survived in which the name of Bagdad appears, and on the famous elephant piece at Aix la Chapelle from the tomb of Charlemagne—a piece woven at Byzantium—there is a Greek inscription to the effect that

Marble Aphrodite Of Fourth Century Is Found in Athens

PRINCETON.—A two-thirds life-size marble statue of Aphrodite from the IVth century B. C. and many other unusual deposits have been unearthed at the Agora excavations at Athens, according to word received by Professor Edward Capps, chairman of the managing committee of the American School of Classical Studies at Athens.

The Agora excavations, which were begun last January, are under the direction of Professor T. Leslie Shear of Princeton. We reprint from the *New York Times* the following account of this important recent find:

"The Agora, or marketplace, was the centre of early Greek cultural life. To facilitate the excavations the area was divided into four sectors, Beta, Kappa, Lambda and Mu. The removal of earth in the area occupied the excavators for the first several weeks, but the stage has been reached now where treasures of early Greek culture are being unearthed almost daily.

"The statue of Aphrodite, which was discovered in Sector Beta, was in a Roman wall in the northwest part of the area. The complex of buildings to which the wall belonged went out of use in the IIIrd century, according to Professor Shear's report to Professor Capps. It is pointed out that this wall seems to have been built in the early Roman period.

"The figure of Aphrodite stands on a base with the left knee slightly bent. The marble is Pentelic, with brown patination. The head of the figure, which was missing, was found several feet away in the same wall. Professor Shear reports that the finding of a statue and head which belong together is a rare occurrence.

"Another interesting discovery was made in Sector Beta, where a Byzantine wall was uncovered. From this wall a gravestone was taken bearing the name Melesia Telmokeios Aleios Gune. A short distance away in this same sector a small room from the early IVth century B. C. was investigated. Less than two meters beneath its floor was discovered a curious structure. It consisted of a circular opening bordered by a coping made of porous blocks placed fan-wise, with open, triangular, wedge-shaped spaces between them.

"This structure is believed to be a well. Near the top are ribbed bowls of polished black ware, lekythoi with ivy decoration on a white ground and lamps of the early IVth century B. C. Professor Shear is of the opinion that the well went out of use when the small building was constructed early in the IVth century."

It was produced 'Under Michael, Chief Chamberlain and keeper of the privy purse, Peter being Archon (the manufactory of Zeuxippo's). This piece from the royal manufactory is of the same general type of pattern as the Cooper Union panel, but the details of the design are much more elaborate and the drawing much more true."

HONORS GRANTED BY ARCHITECTS

Honors for thirty-nine men and women deemed to have made outstanding contributions to the advancement of architecture and allied arts were announced by the American Institute of Architects, according to a report in the *New York Times*. Thirty-one fellows and six honorary members were chosen, and two medals were awarded for fine arts and craftsmanship on recommendation of the institute's committee on allied arts, of which Ely Jacques Kahn of New York is chairman.

The fine arts medal was given to Dr. James Henry Breasted of the University of Chicago "for his distinguished achievement in adding to the world's knowledge in the fine arts, and in particular for his work in archaeology in Egypt over a long period of years." The craftsmanship medal was awarded to Walter W. Kantack of New York, a member of the advisory committee on industrial art of the Metropolitan Museum of Art and a vice president of the Architectural League of New York. Mr. Kantack started work as an apprentice in a drafting room in New York in 1904. Since 1917 he has headed his own company.

The six honorary members chosen by the institute were: Henry Sleeper, Gloucester, Mass., as a "collector of Americana and protector of the culture of early America"; Richard T. Haines Halsey, Annapolis, Md., for his work in connection with the American wing of the Metropolitan Museum and for his "profound knowledge of American craftsmanship of the Colonial period"; Mrs. Gertrude Vanderbilt Whitney, New York, sculptor; John Henry Nash, San Francisco, printer and designer of books; Dr. Livingston Farrand, president of Cornell University; Archer M. Huntington, New York, patron of the arts.

Members of the New York chapter of the institute elected to fellowships were Walter D. Blair, Thomas Harlan Ellett, Leon N. Gillette, Raymond M. Hood, Ely Jacques Kahn, William F. Lamb, James Gamble Rogers, Clarence S. Stein and Henry Wright. Other new fellows named included Cornelius V. R. Bogert of Hackensack, N. J.; Clement W. Fairweather, Metuchen, N. J., and George Young, Jr., of Ithaca, N. Y.

It was announced that King Gustaf of Sweden had conferred the decoration of knight of the first class of the Vasa Order on Ernest John Russell of St. Louis, president of the institute, for his service to organized architecture and to his country. Ragnar Ostberg, architect of the Town Hall in Stockholm, Sweden, recently received the 1934 gold medal of the institute.

In connection with its efforts to obtain governmental employment for sculptors and painters on public buildings, the committee on allied arts reported that it had "made progress in bringing together committees from the National Sculpture Society, the Society of Mural Painters and the Society of Landscape Architects and is urging these organizations to submit lists of men qualified in the various arts, to be made available to architects throughout the country."

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BOSTON

A piece of silk made especially for a late Ming emperor is a recent acquisition at the Boston Museum of Fine Arts, a generous gift from Mrs. Gaston Smith's Group. It is no mere fragment but a length of 54 inches by 38 inches wide and is a marvel of subtlety in color and pattern. Over the whole piece there is a seeming repetition of pattern, but in reality the variation is endless and every motif is differentiated from every other. Not until the entire length of 54 inches is passed over, do the motif and color begin to repeat. We are indebted to an almost religious devotion of the Japanese to beauty for the survival of this textile which comes to the Museum from Japan after having been in the hands of a private collector there for an unknown period of time.

The silk is now on exhibition in the textile corridor of the Asiatic Wing near the Japanese Garden where it will be enjoyed for the simplicity of its basic design, made subtle and beautiful by the fine feeling of the weavers for color and color associations. The color of the textile, mainly imperial yellow and shades of red, give the clue to its provenience, while various symbols interspersed throughout the design further suggest the type of person who was to enjoy using it. The whole effect is that of a flower pattern, and yet it is wholly imaginative and conventional in every detail.

The pattern originated in the Province of Su'chuan, the ancient Shu, probably at the time it formed one of the Three Kingdoms of China about the middle of the third century. Chinese fabrics woven with gold and silver thread and silk have survived in large numbers but it is rare to find one of silk alone, dating from a period as early as the Ming. Although the collection of oriental textiles in the Boston Museum is one of the largest in existence no piece of this character, so generous in size and so well preserved, is to be found in it.—A. W. K.

* * *

Plans to give instruction in design equal status with that of drawing and painting in the School of the Boston Museum of Fine Arts have been announced by William T. Aldrich, recently appointed Advisory Director of the Department of Design of the School. "The successful designer of today must be a master of the principles of drawing and painting as well as those of design in its more limited application," said Mr. Aldrich in conference with the students recently, "and they must know materials and techniques employed at the present time."

The appointment of Mr. Aldrich was made at a recent meeting of the School Council. Simultaneously Walter J. Huchthausen was appointed instructor with Miss Eleanor Barry assisting, following the resignation of Miss Ethel Williams who has been Director of Design for the past three years.

In outlining plans for the Department, Mr. Aldrich interprets design from the point of view of the experienced architect accustomed to relate every detail of decoration and furnishing to every other, and to an architectural whole. During the first two years of the course the student will be taught the principles of drawing, painting and design essential to every artist, regardless of his later professional choice. Advanced students will specialize in the subjects of their preference. Class instruction will be supplemented by demonstrations and lectures by experts in practical production and in the history of art. Specialists in various universities and nearby institutions will eventually be called upon to give part time courses through which the students may become familiar with essential requirements of materials and modern day methods necessary for every practical designer to understand. Mr. Aldrich's wide experience with materials as a practicing architect and his broad acquaintance with experts in

FOREIGN AUCTION CALENDAR

LONDON
Christie's

June 4—Old pictures, the property of M. E. Nigel Jones, Esq.

June 8—Modern pictures and drawings of the British and Continental schools.

Sotheby's

June 4—Illuminated mss., the property of the late Col. Henry Howard, and others.

COLOGNE
Lempertz

June 19-21—The Leiden armor collection.

FRANKFORT
Hugo Helbing

July 4—The estate of Richard Wilhelm.

PARIS

Gal. J. Charpentier

June 7, 8—The collection of Mr. Hugo Cahen of Antwerp.

BUFFALO SECURES
INDIAN PAINTINGS

BUFFALO—Three interesting and important miniature Indian paintings have recently been added to the permanent collection of the Albright Art Gallery in Buffalo. The earliest of the Albright Indian paintings is Rajput, and from the XVth century. This shows a Rajah fully armed and on horseback with an elephant kneeling before him. In the upper left, a man and his attendant are shown in a castle, with conventionalized clouds above.

From the Rajputana (Orcha or Jai-pur) school, and dated in the second half of the XVth century is a "primitive" painting from a Krishna series which illustrates, according to Alvan Eastman, an important step in the stylistic development from the early Western Indian style toward Rajput. In this painting, the juvenile pastoral god Krishna, his body painted in a blue color, is shown majestically slaying the red Asura (demon) Keshin, with cowherds appearing at left and right in a forest indicated by three conventionalized trees. The plain backgrounds, in green, yellow, red and black, as well as the trees, are similar to those seen in Jaina paintings.

The third painting is Rajasthani or Gujarati, dating from the early XVth century, and depicts a delightful incident from the Krishna cycle. It is a forest scene, showing Krishna at the left seated in a bower, with Radha, his favorite mistress, at the entrance. At the upper right a female figure is seen watching, and in the lower right there is a mound with two men seated on the shore of the Jumna river, one of whom offers the other a flower. The background is vermilion, dull henna and pale green.

Great vitality of drawing and color are the most striking features of this work. In each picture the little figures are drawn delicately yet forcefully by means of a marvellously flowing, living line. The bright colors are used with consummate skill to establish the planes, and they are all related to one another subtly and abstractly. Paintings of this type are extraordinarily rare, and are seldom seen outside the famous collection in the Boston Museum of Fine Arts.—W. G.

many fields will facilitate the coordination of the practical and theoretical phases in such a program of instruction.

The plan will be carried out largely by Mr. Huchthausen who distinguished himself some years ago as a student at the Harvard Architectural School. Under the new plan Mr. Aldrich hopes to see eliminated the sharp division which has existed for centuries between design and the fine arts.

RHODE ISLAND

Mr. C. T. Loo, of New York and Paris, has recently presented to the Rhode Island School of Design a Chinese pottery vase of the Neolithic period. The specimen was originally among the finds made by Professor J. S. Anderson in the province of Kansu in 1924. We quote from L. E. Rowe's *Bulletin* article the following description of the vase: "The vase in question is one of graceful shape, wide shoulders, ovoid body and with small handles below the center. The clay has been very carefully worked over, so that the grain of the clay is surprisingly fine for the period. It is reddish-buff in color, but there are frequent evidences of polishing."

"Aside from the interesting and highly developed shape, its chief interest lies in the painted design in black and red on the shoulder, which is one of interwoven strap design. There is no evidence of glazing, the colors being evidently fired on after application to the vase. It is hand-made, not turned on the potter's wheel. Like most of the vases found, our example is remarkably free from incrustation, so it has a freshness which is surprising."

AUSTIN

The Woodcut Society's second annual exhibition of contemporary work is illustrated in its catalogue for 1933. Some of the well-known contributors are: Clare Leighton, J. J. Lankes, Thomas Nason, Walter Phillips, and W. S. Rice. Delightful color prints are shown by Tod Lindenmuth and Frances Gearhart. Ten unusual examples of color prints of animals are exhibited by Nobertine von Bresslern-Roth. W. Phelps Cunningham also shows color prints of happenings in the small Ohio town. The entire list includes work of fifty-four artists, showing something like a hundred prints. This group will be shown in principal art centers during the coming year and will no doubt prove to be of even greater interest than the first exhibit.—P. A. P.

BERKELEY OPENS
AN ART GALLERY

BERKELEY—The University of California, Berkeley, opened its first art gallery March 17, with an exhibition of Oriental art given to the university by Albert Bender of San Francisco.

The building was until last year used as the university power house, but now the walls have been covered and adapted for exhibition purposes. Funds for altering the building for museum use were given by Mr. Bender and by the class of 1933, we learn from *The Museum News*.

The opening of the gallery will enable the university to show in rotation, a group at a time, the collection given by Mrs. Phoebe Apperson Hearst. Part of this collection, consisting of paintings, tapestries, rugs, laces, and other objects of art, sufficient to fill the gallery many times, has been stored since 1919 for lack of exhibition space. Another part of the collection, covering the field of Persian, Egyptian, Greek, and Roman archaeology, is accessible in temporary quarters on the campus. The university owns other important art works besides the Hearst Collection which have not been available to the public and only with great difficulty to the students. The new gallery will serve to relieve this situation in a measure, until a more adequate museum can be built.

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Calendar of Exhibitions in New York

Ackermann Galleries, 50 East 57th Street—Exhibition of old painted glass pictures, to June 30.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

American Indian Art Gallery, 350 Lexington Avenue—"Children and Indians," an exhibition of works by Indian artists.

An American Group, Barbison-Plaza Hotel—Paintings by contemporary Americans.

Arden Gallery, 460 Park Avenue—Garden sculpture, modern paintings and other works of art.

Argent Galleries, 42 West 57th Street—Members of the National Association of Women Painters and Sculptors, to July 1.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Brooklyn Museum, Eastern Parkway—A Brooklyn centennial exhibition; exhibition of the Brooklyn Society of Miniature Painters; 100 American block prints, assembled by the Print Club of Philadelphia.

Brunner Gallery, 55 East 57th Street—Classical sculpture, painting and other rare works of art.

Frans Buffa & Sons Gallery, 55 West 57th Street—Paintings by American and European artists.

Cale Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Carnegie Hall Art Gallery, 154 West 57th Street—Exhibition by artists of Carnegie Hall.

Caz-Delbo Galleries, Fifth Avenue at 49th Street—Paintings by Hoftrup, Scheldacker, Tschudy and Wargny, June 5-16.

Ralph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Arundell Clarke, 620 Fifth Avenue—Exhibition of modern pictures.

Contemporary Arts, 41 West 54th Street—Boston Society of Independent Artists, to June 2.

Continental Club, 240 West End Avenue—Group show of American artists, to June 12.

Delphic Studios, 9 East 57th Street—Paintings and watercolors by American and Mexican artists.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Deschamps Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Downtown Gallery, 113 West 13th Street—Paintings and sculptures, for \$100, by leading American artists, to June 15.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—XIXth and XXth century French paintings.

Ehrich-Newhouse Galleries, 578 Madison Avenue—Paintings by old masters and contemporary artists.

Eighth Street Gallery, 61 West 8th Street—American contemporary art.

Empire Galleries, Inc., 630 Fifth Avenue—Paintings by Diane Travis, to June 5.

Ferargli Galleries, 63 East 57th Street—Work by Kanellos, to June 3.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Paintings and sculpture by American artists; exhibition of works by child members of the Van Perrine Laboratory Art Class, June 5-15.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Grant Gallery, 9 East 57th Street—Prints by American artists.

Marie Harriman Gallery, 41 East 57th Street—Paintings by French and American artists.

Harlow, McDonald Co., 667 Fifth Avenue—Etchings by representative artists.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Hispanic Society of America, 156th Street and Broadway—Books illustrated by Verger, portraits by Sorolla and Mezquita, books published by the Hispanic Society.

Kelekian, 598 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 755 Fifth Avenue—Prints by contemporary artists.

Keppel Galleries, 16 East 57th Street—Etchings by Haden, Whistler, Meryon and Zorn.

Kleemann-Thorman, 38 East 57th Street—Paintings and prints by American artists.

Knoedler Galleries, 14 East 57th Street—Racing pictures and portraits of horses; paintings by old masters.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by American artists.

Kuhne Galleries, 59 East 57th Street—Modern furnishings and paintings.

John Levy Galleries, 1 East 57th Street—Paintings by old and modern masters.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—Paintings and prints by Americans; third exhibition of paintings at \$100, during June.

Pierre Matisse Gallery, Fuller Bldg., 41 East 57th Street—French modern pictures.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Special exhibition of landscape art; recent accessions in the Egyptian department; German XVth and XVIth century prints; lace and embroidered aprons of the XVIth-XVIIIth centuries; museum and other publications lent by the British government.

Midtown Galleries, 559 Fifth Avenue—Fifty dollar exhibition.

Miller Galleries, 108 West 57th Street—Paintings by American artists.

Montross Gallery, 785 Fifth Avenue—Thirty paintings by American artists, June 4-16.

Morton Galleries, 130 West 57th Street—American art.

Museum of the City of New York, Fifth Avenue at 104th Street—A New York drawing room with Phyfe furniture; first events in New York; Empire fashions, 1800-1830; James and Eugene O'Neill in the theatre; historic New York china.

Museum of Modern Art, 11 West 53rd Street—Special exhibition of the Bliss collection; recent trends in low cost housing in Europe.

National Arts Club, 15 Gramercy Park—Memorial exhibition of work by eight former members.

Newark Museum, N. J.—Modern American oils and watercolors; Jaehne collection of Netsuke; Arms and Armor from the Age of Chivalry to the XIXth century; The Design in Sculpture; early Chinese and Japanese prints, Matsumoto collection to June 17. Closed Mondays and holidays.

New York Public Library, Central Bldg.—Drawings for prints, in Print Room, to November 30.

Arthur U. Newton, 4 East 56th Street—Paintings by old masters.

Parish-Watson, 44 East 57th Street—Exhibition of rare Persian pottery of the Xth-XIVth centuries.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Rabinovitch Gallery, 142 West 57th Street—Exhibition of photographs by the Grand Duchess Marie, to June 9.

Raymond and Raymond, Inc., 40 East 49th Street—A survey of the development of portraiture, to June 15.

Rehn Galleries, 683 Fifth Avenue—Paintings by American artists.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by old and modern masters; sculpture.

Roerich Museum, 310 Riverside Drive—Master Institute's annual show of oils, watercolors, drawings; studies for murals and compositions in color, through June 26.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Salmagundi Club, 47 Fifth Avenue—Annual oil exhibition.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings by various artists.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st Street—Paintings by French and American artists.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

W. & J. Sloane, 575 Fifth Avenue—Four modern rooms designed by Lucien Rollin; five renaissance modern rooms by W. & J. Sloane.

Maria Sterner, 9 East 57th Street—Paintings by French and American artists.

Symons, Inc., 730 Fifth Avenue—Exhibition of old and modern paintings.

Ten Dollar Gallery, 28 East 56th Street—Small oil paintings by Ellsheimius and Elliot Orr, lithographs by Kuniyoshi and Adolf Dehn, group show.

Uptown Gallery, West End Ave.—Paintings by young Americans, to June 12.

Valentine Gallery of Modern Art, 60 East 57th Street—Watercolors by Ellsheimius.

Verny Galleries, 19 East 54th Street—Special spring exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Julius Weitzner, 122 East 57th Street—German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Work by contemporary French and American artists.

Wildenstein Galleries, 19 East 64th Street—Recent sculpture by Boris Lovet-Lorski; paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Yamanaka Galleries, 680 Fifth Avenue—Japanese porcelains of the XVIIIth and XVIIIth centuries, the private collection of Sadajiro Yamanaka, to June 15; Chinese and Japanese art.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of the XVIIIth and XVIIIth centuries.

Zborowski Gallery, 460 Park Avenue—Paintings by French artists.

SHELDON-WARD, ET AL FURNITURE

American-Anderson Galleries — The sale of furniture and decorations from the estate of Edward W. Sheldon, sold by order of the heir, and paintings from the estate of the late Henry G. Ward, sold by order The New York Trust Company, with additions from other sources, on May 23, 24 and 25, realized a grand total of \$24,478. The highest price in the dispersal was \$600, paid by Frank Schnitler, Jr., for "The Bronco Buster," a bronze group by Remington.

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